THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 1089 *Friday, June 3,* 1825. *Price* 1*d.*

Covent Garden Theatre.

Mr. Farley had his benefit last night, when the Tragedy of *Cymbeline* was revived, with *Sylvester Daggarwood*, and the famous melodrama of *Blue Beard*, which drew a very numerous audience.—Mr. Blanchard's Benefit to-night.

Drury Lane Theatre.

Mr. Macready was attended by a crowd of friends and admirers last night on the occasion of his benefit. He played *Henry the Fifth*, in the revived tragedy of that name: and his famous character of *Rob Roy*, which he performed with great eclat.

Haymarket Theatre.

O'Keefe's Comic Opera of the *Castle of Andalusia*, was extremely well acted at this theatre, last night, and redounded greatly to the credit of all concerned—Mr. J. Russell, acquited himself in a most able manner in the character of *Pedrillo*, to which he imparted as great a degree of genuine humour, and comicality as we have for some time seen—This gentleman possesses a very considerable share of talent and seldom fails of giving satisfaction to his audience—but what has he done to *some* of the puissant gentlemen, of the Public Press, that they lash him in so unmerciful, and so unfair a manner?—We say unfair, because if he is not equal to some of the great guns, he is certainly superior to others in a similar line with himself at the other Establishments, who escape the fulmination of the learned *Thebans* already mentioned. Wilkinson's *Spado* was capital. Williams was quite at home in *Don Scipio*, and Messrs. Melrose and Pyne sang "Alls Well," with good effect. Madame Vestris was enchanting in *Lorenza*, and Miss George received two encores and great applause in *Victoria*. *A Day after the Wedding* followed, in which Mr. Vining and Madame Vestris deserved the highest commendation for their excellent personations of *Colonel* and *Lady Freelove*—We trust that an illiberality of feeling manifested by certain Public Journals against this house will for the future be kept a little under, as if Mr. Morris has not all the talent of the Winter Theatres within his walls—he in many points has as good, in some superior, and certainly a highly respectable and independant company, and we sincerely trust he will reap the benefit his exertions for the public enjoyment entitle him to.

To the Editor of The Theatrical Observer.

SIR—IT is perfectly true, what has frequently been remarked of the people of this country, that they are not a *musical* nor a *theatrical* people. In France, at least in Paris, where the national taste is centered, every one seems to think of nothing else but the amusements of the theatre; and a Frenchman is always eloquent when he descants upon the subject. *John Bull*, too, can *talk*, occasionally, about "the immortal bard," and "the admirable Garrick," and "the grand Siddons," but let any one whilst John is in the full career of a forced enthusiasm upon these topics, enquire "the price of Stocks to-day?" or whether "the debates in the house last night were interesting," and he instantly drops his theatrical theme with a happy alacrity, and refers to these queries with all his heart and soul. Some may be inclined to deny this, and may ask, how can such immense theatrical establishments as exist in this metropolis be supported if the English are not a theatrical people?" I reply, that our national theatres are resorted to less from the impulse of taste than from a desire to gratify curiosity, or to consume a certain portion of time in a varied situation of amusement. Proofs of this might be shewn in a thousand instances, but none can better serve such purpose than the astonishing success of the fire-works, melo-dramas of the German school, which have continued a powerful source of attraction in the principal theatres, during the last ten or twelve months, whilst some of Shakspeare's finest Plays, and our best modern pieces, have been found insufficient to draw half an audience; and the energetic and admirable acting of Macready, in *William Tell*, and of Young and Charles Kemble, in *Brutus* and *Marc Antony*, were almost entirely neglected for a sight of the Black Huntsman's spells, and the *Devil* and *Dr. Faustus*. The smell of gunpowder and brimstone has become delightful to the olfactory nerves of an *enlightened* British public, and they are in ecstacies at the sight of hobgoblins, raw head and bloody-bones, imps in the air, and hell-fire exhibitions! Now and then, the houses are pretty well attended, should an actor who may have been rough-handled before a jury, appear on the boards, or an actress, who may have been compelled to take the law against her quondam lovers—but here the *taste* is in any thing but *theatrical*—the object is to see how he or she will look and act in certain characters, which in any parts bear upon the flagrant circumstances of their cases. Good heavens! what illuminated, chuckling countenances shine and grin throughout the theatre, when the expected sentences of applicability drop from the lips of the *distinguished* half-culprit performers! What shouting and clapping!—what rapturous "bravoes," and witty vulgarisms escape the *tasteful* throng! Really the recollection is sickening, and so I have done for the present with the *theatrical taste* of British audiences.

I am, your's, &c. DRAMATICUS.

Printed & Published by E. THOMAS, Denmark-court, Exeter-'change, Strand.
All Communication to be Post Paid.—Printing in General.

Theatre Royal, Covent Garden.

MR. BLANCHARD's NIGHT.

This Evening, (with Songs) the Comedy of

Twelfth Night.

Duke Orsino, Mr COOPER, Valentine, Mr TAYLOR,
Curio, Mr ROBINSON, Sir Toby Belch, Mr BARTLEY,
Sir Andrew Aguecheek, Mr BLANCHARD,
Sebastian, Mr MASON, Antonio, Mr CHAPMAN, Friar, Mr ATKINS
Malvolio, Mr W. FARREN, Clown, Mr FAWCETT,
Fabio, Mr BAKER, Solanio, Mr HENRY, Sailor, Mr HEATH,
Benvolio, Mr TINNEY, Page, Master LONGHURST,
Officers, Mess. Mears and Louis.
Viola, Miss M. TREE, Olivia, Miss TREE, Maria, Mrs GIBBS,

In Act IV. will be introduced, Shakspeare's GRAND MASQUE of

JUNO AND CERES.

Juno, Miss GIFFORD, Ceres, Miss HENRY, Iris, Miss H. BODEN,
Sea-Nymphs, Mesds. Louis, Shotter Twamley, Vedy.

After which, the Musical Entertainment of

Brother and Sister.

Don Christoval de Tormes, Mr FAWCETT,
Don Sylvio, Mr DURUSET, Pacheco, Mr MEADOWS,
Bartolo, Mr BLANCHARD,
Donna Isidora, Miss HALLANDE, with the celebrated
ECHO SONG.
Donna Camilla, Mrs VINING, Agatha, Miss JONES.
Rosanthe, (with '*Taste, O taste the spicy Wine*) Miss LOVE,

To conclude with the laughable Piece, called

Blue Devils.

Megrim, (1st time) Mr COOPER,
Demison, Mr ATKINS, James, Mr MEADOWS,
Annette, Miss JONES.

To-morrow, A Roland for an Oliver, with Clari, and Charles the Second.

THE AUTOMATONS, now Exhibiting in the new Gothic Hall, Hay-Market near the little Theatre.--This magnificent Collection of Musical and other Automatons, include the Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure. The Hall is embellished with Ancient Armour, &c

MR. FINN'S FANCY GLASS-WORKING EXHIBITION, in Miniature, Displaying the whole Art of Modelling, Blowing, and Working---161, Strand.

Theatre Royal, Hay-Market.

This Evening, the Farce of

TRIBULATION.

Mr Dorrington, Mr DOWTON,
Sir George Fadd'e, Mr VINING, Forrester, Mr RAYMOND,
Mrs Dorrington, Mrs DAVISON, Mrs Dashmore, Mrs GLOVER

After which, (with Songs, &c.) Shakspeare's Comedy of

AS YOU LIKE IT.

The Duke, Mr YOUNGER,
Jaques, Mr CLARKSON, Touchstone, Mr DOWTON
Frederick, Mr COVENEY, Amiens, Mr PYNE.
Le Beau, Mr JOHNSON, Oliver, Mr RAYMOND,
Jaques de Bois, Mr W. Johnson, Corin, Mr Duff,
Orlando, Mr VINING, Adam, Mr WILLIAMS,
Sylvius, Mr Cooke, William, Mr Ross,
Louis, Mr Coates, Charles, Mr C. Jones,
Hymen, Miss A. JONES, Phœbe, Mrs T. HILL,
Rosalind, Madame VESTRIS,
Celia, Miss GEORGE, Audrey, Mrs HUMBY,

To conclude with a Farce, called

Match Making.

Col Rakely, Mr VINING, Shuffle, Mr J. RUSSELL,
Mr Matchem, Mr WILLIAMS,
Capt. Belmont, Mr RAYMOND, Servant, Mr C. Jones
Lady Emily, Mrs WAYLETT.

FASHIONABLE EXHIBITIONS.

Egyptian Hall, Piccadilly.—Mr. Bullock's interesting Exhibition of Antient and Modern Mexico; and M. Gaudin's *Grand Model of Switzerland.*

ATHENS.—A View of this interesting City comprising the Acropolis, the Parthenon, the Temple of Theseus, and many other objects, equally replete with classic associations, is now Exhibiting at the COSMORAMA, 209, Regent Street, Oxford Street.—together with several other magnificent Views.

APOLLONICON, under the immediate Patronage of his MAJESTY, a Grand Musical Instrument, invented and constructed by FLIGHT and ROBSON, is Exhibiting Daily, from One to Four, at 101, St. Martin's Lane.

MARSHALL'S ORIGINAL NEW PERISTREPHIC PANORAMA, representing all the interesting events which happened to Bonaparte, from his defeat at Waterloo till his death; displaying Twelve Views of St. Helena, Battles of Genappe, Trafalgar, &c.—Great Room, Spring Gardens.—Day Exibitions, from 12 till 5.—Evening ditto, at 7 and half past 8.

DIORAMA, Regent's Park.—The present Views are the Ruins of Holyrood Chapel, a moonlight scene, and Chartres Cathedral.—Open from 10 till 4.—N.B. Between the hours of 11 and 3, is the best time to view the Diorama.